

Typograpy and the Screen

Summary

The late 80's and early 90's saw the birth of technology that changed how we conceptualize and experience digital design.

Initially, designers used the technology for printing, but quickly, started exploring, editing, and disseminating words and images in new ways.

Loretta Staples

Biography

LORETTA STAPLES

[Home](#)

[Biography](#)

[Teaching](#)

[Visual Research](#)

[U dot I, Inc.](#)

[Writing](#)

[Painting](#)



With over 20 years of experience in visual communications, Loretta Staples has practiced as a graphic, exhibit, and interaction designer. From 1990 to 2002, she focused exclusively on the design of graphical user interfaces--at Apple Computer; in her own consultancy, U dot I; and at Scient, an eBusiness strategy consulting firm. Her work included specialized applications, conceptual models, and prototypes for emerging technologies.

Before becoming interested in software design, Loretta was a graphic designer for The Understanding Business, exhibit developer for The Burdick Group, and textile curator for the Yale University Art Gallery.

Loretta has lectured widely on digital technology and design. She participated as a featured speaker at Visionplus 7, UIST 98, INTERCHI 93, the 2000 and 1994 annual conferences of the Organization of Black Designers, and at many educational institutions, including the National Institute of Design, Ahmedabad; the University of Minnesota; Parsons School of Design; and the Schule fur Gestaltung, Basel. At 1999's Visionplus 7 conference in Tokyo, "Information Design & the Cult of Neutrality" drew comparisons between the graphic norms of corporate identity and the "neutral" rhetoric of information design. "Information Mythologies," presented at the 1997 AIGA national conference, sampled a number of myths underlying the practice of information design. Her lecture "Typography & the Screen," presented at the Cooper Hewitt National Design Museum's 1996 symposium on contemporary design, surveyed the impact of digital technology on typographic design.

Loretta's essays have appeared in Design Issues, Critique, the SIGCHI Bulletin, INTERCHI 93 Conference Proceedings, International Review of African American Art, Eye, and Interactions. Her critique of digital design education, "The New Design Basics," was published in Steven Heller's book, The Education of an eDesigner. Additional critical works were included in the anthology Looking Closer 4, edited by Michael Beirut, William Drenttel, and Steven Heller. She wrote the "design management" entry in Design Dictionary: Perspectives on Design Terminology, edited by Michael Erthoff and Tim Marshall, and published in 2008 by the Board of International Research in Design. "Leaving Design," a mini-memoir about her life in design, was included in the Fall 2008 issue of Paper Monument, a journal of contemporary art. "Typography & the Screen," was included in The Designed World: Images, Objects, Environments, an anthology of articles from Design Issues, published in the Fall of 2010.

After studying drawing and painting in New York while working at Scient, Loretta moved to Connecticut in 2003 to pursue life as a painter. There, she helped co-found Indigo Blue, which served as Yale's first fulltime Buddhist chaplaincy, and returned to teaching design and management at Parsons. She became a graduate student at the University of Connecticut in 2006, and now works as a therapist at Rushford, an agency providing addiction and mental health services, and in private practice in New Haven.

Loretta received her B.A. in the History of Art from Yale University and studied graphic design at Rhode Island School of Design. She received her M.S.W. from the University of Connecticut School of Social Work.

©2001-2014 Loretta Staples

lorettastaples.com



Loretta Staples



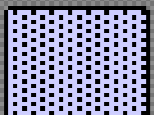
Send Page To: Peter Danags

Where are you?
Please call me -Chris

Full Text Pager Characters Remaining: 35

notify! intro™
by Ex Machina, Inc.

Erase Sign Send



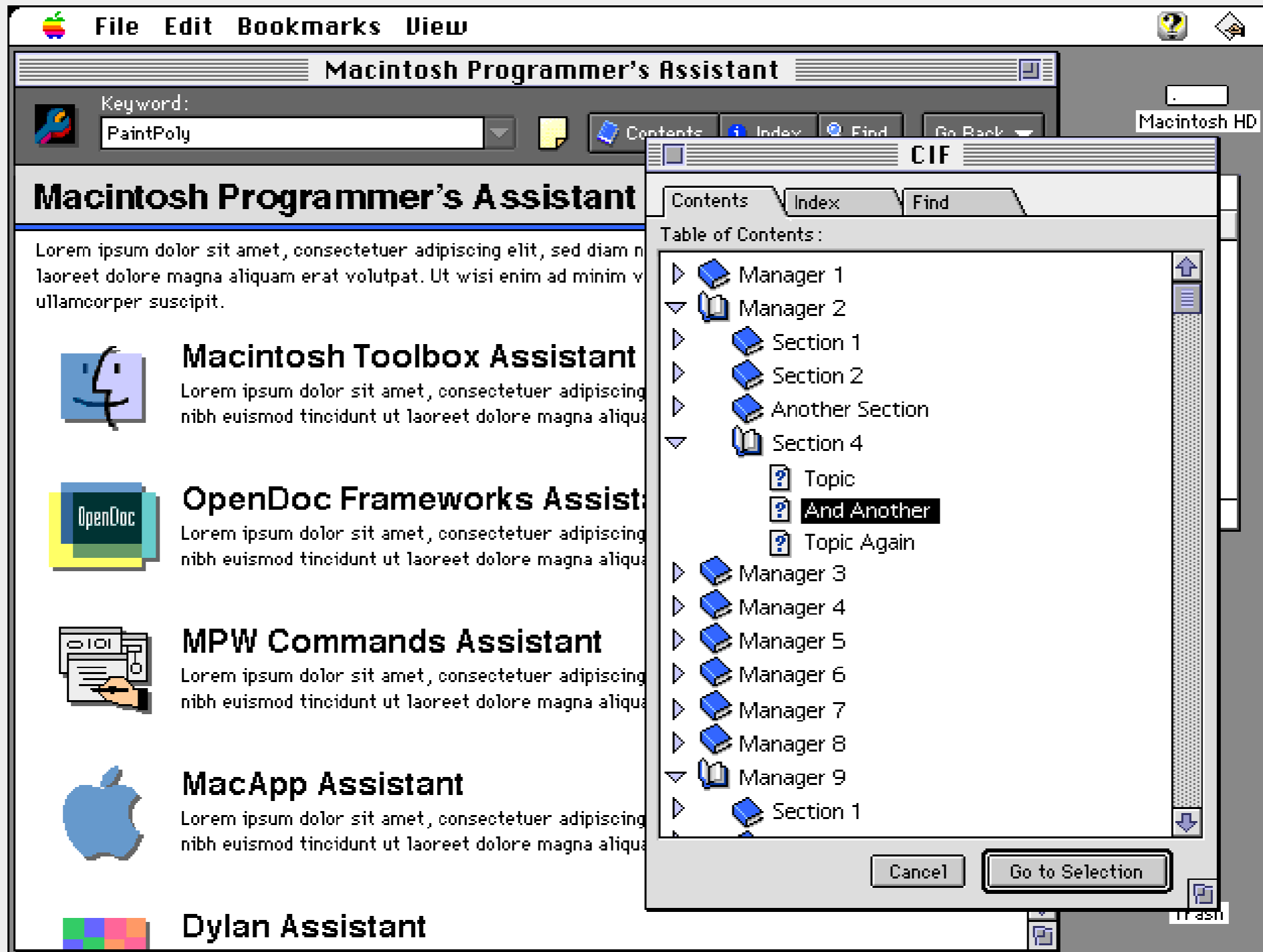
Send a Page to Peter

Example of student project from 2000

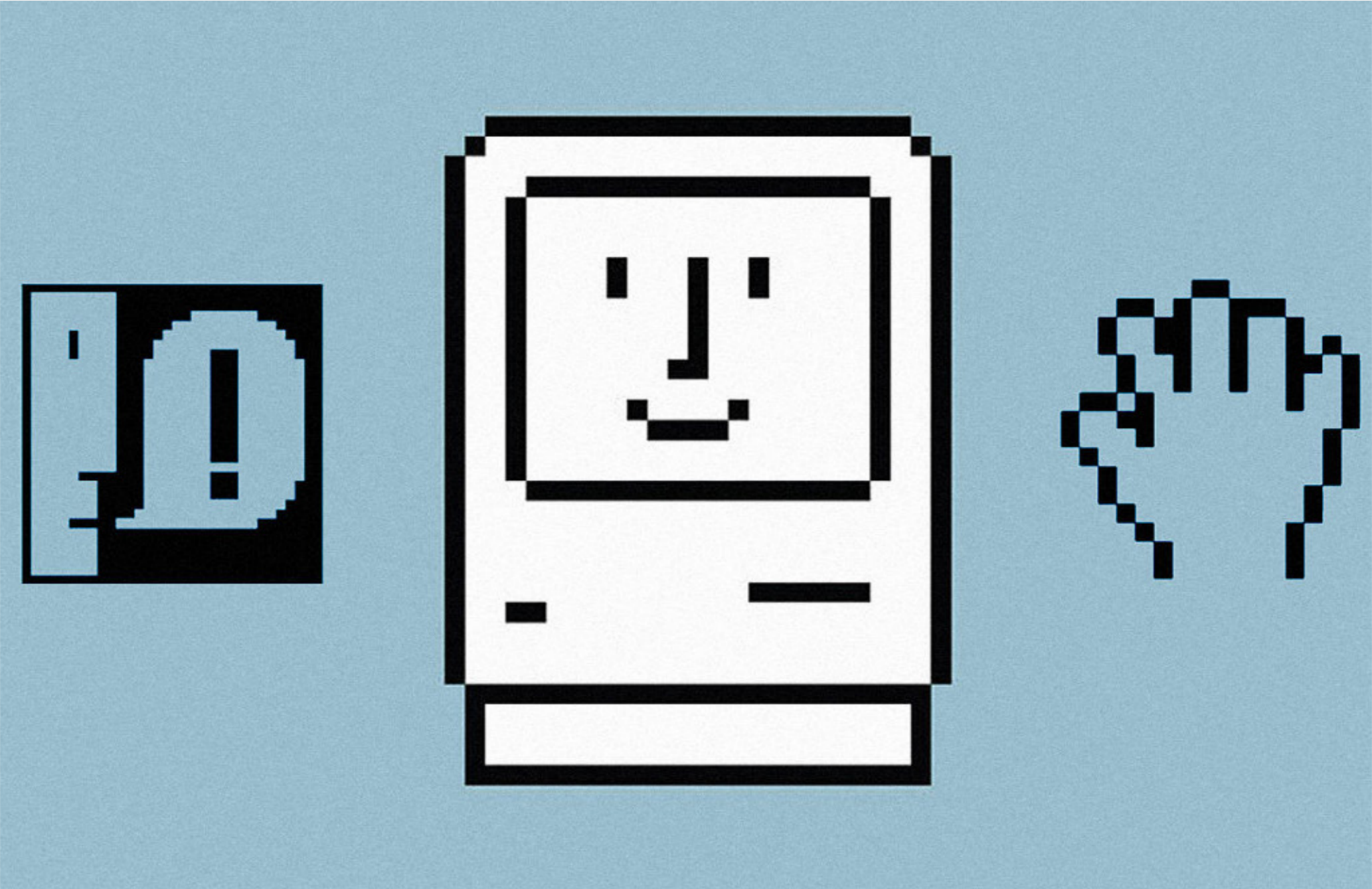


Trash

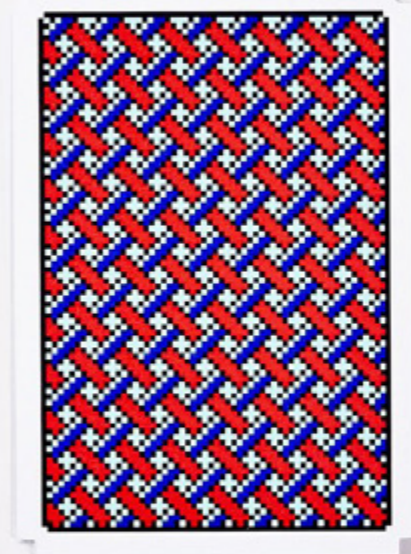
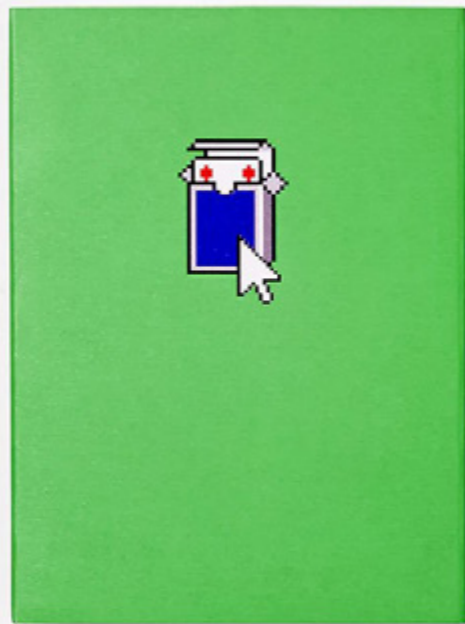




Susan Kare



Susan Kare x Areaware



Susan Kare x Areaware



WYSIWYG

The screenshot displays the WordPress WYSIWYG editor interface. At the top, the user is logged in as 'Howdy, AICA Editor'. The main content area shows the 'About' page being edited. The text reads: 'The International Association of Art Critics (AICA) brings together some 4,200 art professionals from some 70 countries all over the world, organised into 63 National Sections and an Open Section. AICA is particularly well represented in all parts of Europe, Australia, North and South America and the Caribbean. It has very active National Sections in Middle Eastern and Asian countries (Israel, Singapore, Japan, Hong-Kong, Pakistan) and a number of African Sections have been formed in recent years. To visit the international AICA website, click here.'

Below the main text, there is a section titled 'Objectives' with the following text: 'The main objectives of AICA have changed little over the years. However, they were redefined in November 2003, to emphasise further the global reach of the Association, its cross-cultural ambitions and its interdisciplinary approach. As currently stated, AICA's main objectives are:'

- To promote art criticism as a discipline and contribute to its methodology
- To protect the ethical and professional interests of its Members and co-operate in defending their rights
- To maintain an active international network for its Members, with the aid of

The interface includes a left-hand sidebar with navigation options like 'Dashboard', 'Posts', 'Media', 'Pages', 'Comments', 'Appearance', and 'Profile'. A right-hand sidebar contains 'Publish' options (Status: Published, Visibility: Public, Published on: Jul 19, 2012 @ 16:28), 'Page Attributes' (Parent: (no parent), Template: Default Template, Order: 0), and a 'Featured Image' section showing a gallery of art tools.

Example ViewPoint Document

Close Save Reset Save&Edit

XEROX 6085 Workstation

User-Interface Design

To make it easy to compose text and graphics, to do electronic filing, printing, and mailing all at the same workstation, requires a revolutionary user interface design.

Bit-map display - Each of the pixels on the 19" screen is mapped to a bit in memory; thus, arbitrarily complex images can be displayed. The 6085 displays all fonts and graphics as they will be printed. In addition, familiar office objects such as documents, folders, file drawers and in-baskets are portrayed as recognizable images.

The mouse - A unique pointing device that allows the user to quickly select any text, graphic or office object on the display.

See and Point

All functions are visible to the user on the keyboard or on the screen. The user does filing and retrieval by selecting them with the mouse and touching the MOVE, COPY, DELETE or PROPERTIES command keys. Text and graphics are edited with the same keys.



Shorter Production Times

Experience at Xerox with prototype workstations has shown shorter production times and thus lower costs, as a function of the percentage of use of the workstations. The following equation can be used to express this:

Year	Non 6085	6085
1978	85.2	15.8
1980	61.1	39.9
1982	45	55
1984	30	70
1986	10	90
1988	5	95

Table 1: Percentages of use of methods.

Activity under the old and the new

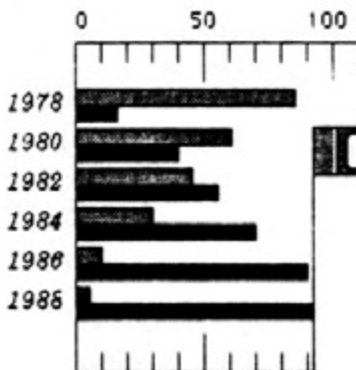


Figure 1: Data from Table 1 drive

$$X(n) = \sum_{i=1}^n \int_a^b \frac{A + PP^d}{\text{denominator} + \dots}$$

Workstation usage percentages Table 1 and illustrated in Figure 6085 users are likely to do more composition and layout, control process including printing and di

Text and Graphics

To replace typesetting, the 6085 offers a choice of type fonts and sizes, from 6 point to 36 point:

Here is a sentence of 10-point text.
 Here is a sentence of 12-point text.
 18-point text.
 24-point text.
 36-point text.



DOS & Lotus data: Close Redisplay

NAME	EXTENSION	SIZE	DATE
COMMAND	COM	22677	15-N
ANSI	SYS	2556	18-S
ASSIGN	COM	964	28-N
ATTRIB	EXE	15091	14-N
BACKUP	COM	17024	28-A
CHKDSK	COM	9435	24-C
CHMOD	COM	6528	27-A
COMP	COM	3018	10-S
DEBUG	EXE	15364	15-N

Drawers in Japan

Mackey

OSBU

Xerox

Tape Drive

Floppy Drive

Wastebasket

Directory

Swaps

DOS & Lotus

4427 Blank Reference

Example ViewPo

Remote Files

Virtual Floppy

Emulated Rigid Disk

Emulator

Converter

Blank Shared Book

Blank Book

Blank Canvas

Blank Illustrator

C Tools

Beechnut

TTY

2.0

Monthly Profit

Blank Folder

Blank Document

Blank Record File

Empty Dictionary

Blank User Dictionary

Loader

Calc

Calendar

Mail Merge

Mail from Ken

Kevin J.

Outbaske

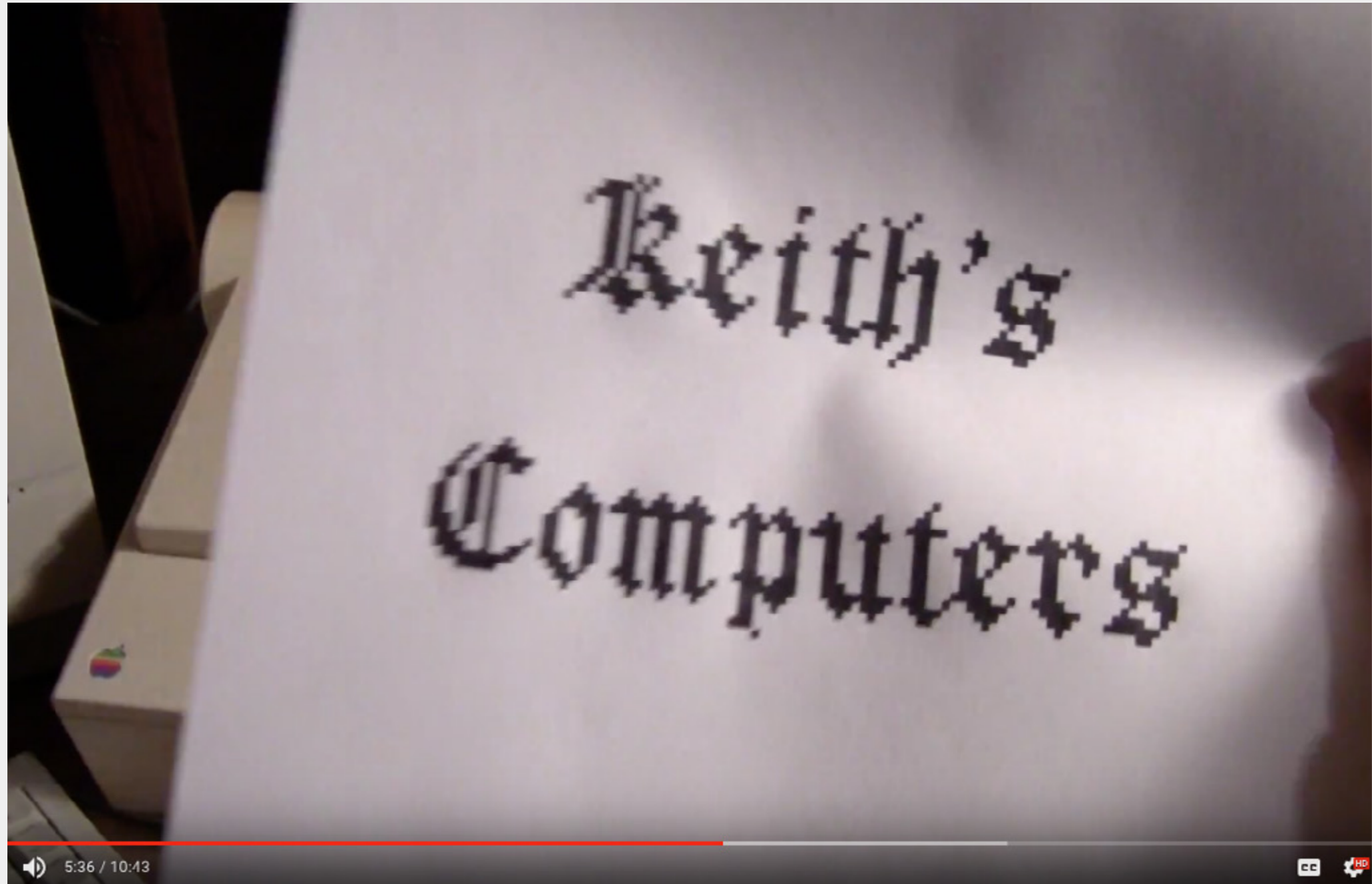
Local

10-29-88

9:27:24

N.H.

Apple Image Writer II



<https://www.youtube.com/watch?v=6rHpGrCMJV0&t=40s>

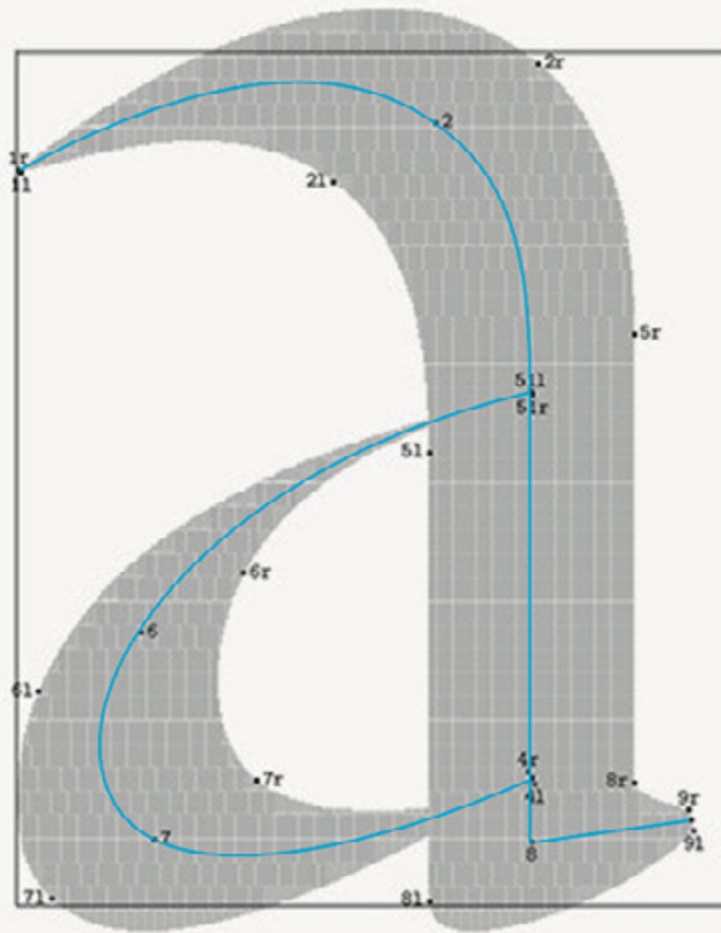
! Core Interaction Factoid !

300 DPI for print
(always)

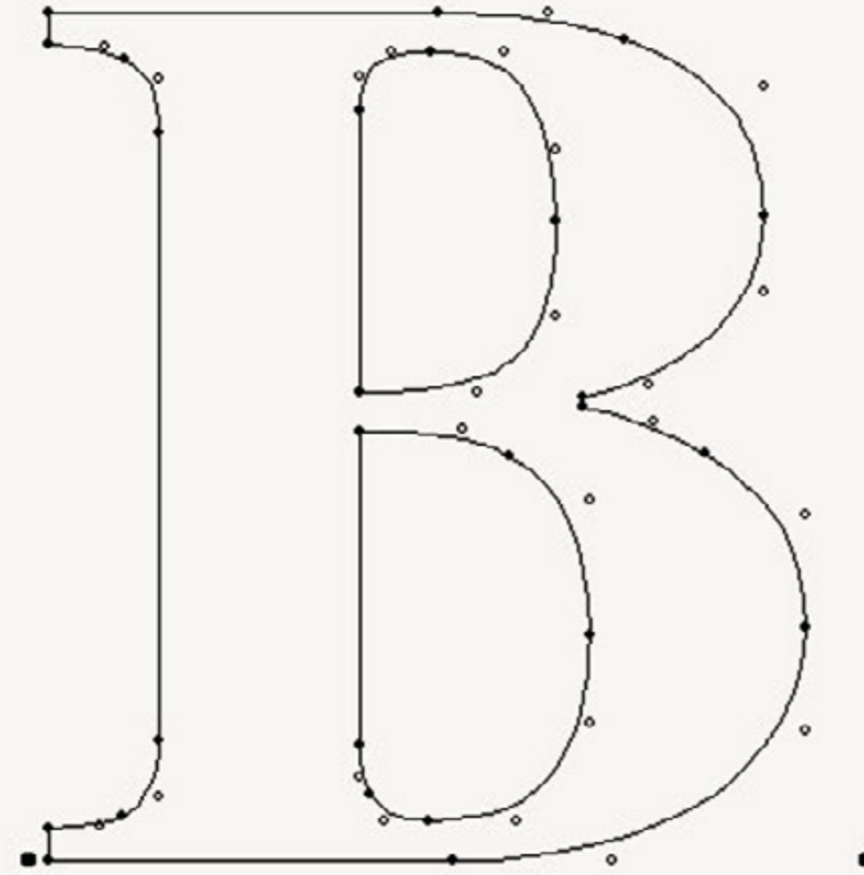
72 DPI for web

(now this doesn't matter so much.
just needs to be small file size &
corresponding pixel dimensions)

Metafont



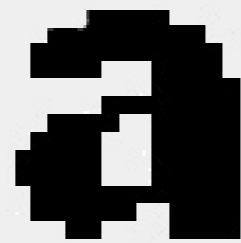
Metafont



TrueType

Bitmap vs TrueType

Bitmap



TrueType



Chicago was designed by Susan Kare for Macintosh. It was in use between '84 and '97. It was originally a bitmapped font and then converted to a TrueType version, as shown here.

April Greiman



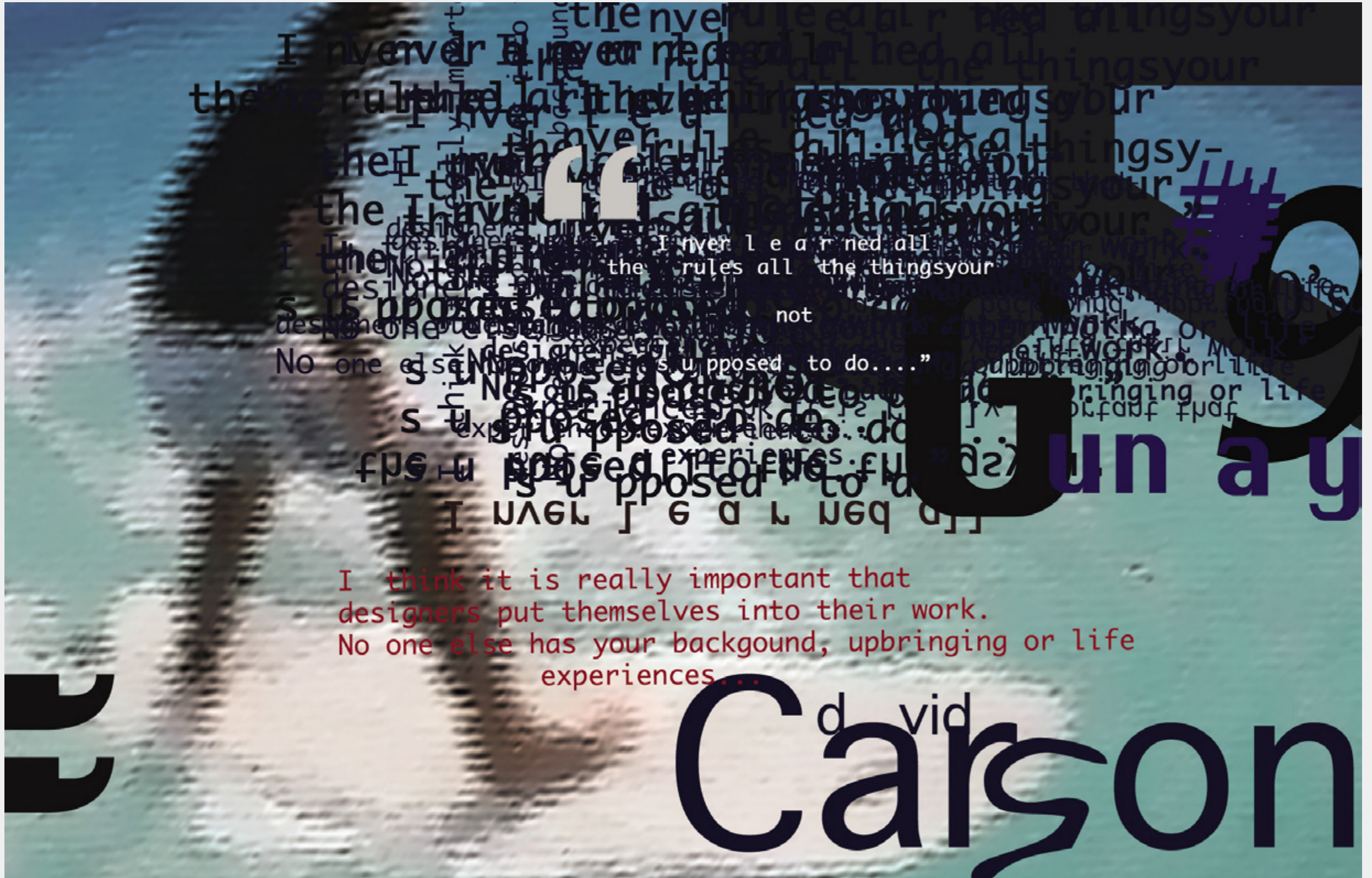
Zuzanna Licko

Emperor

OAKLAND

Emigre

David Carson



I think it is really important that designers put themselves into their work. No one else has your background, upbringing or life experiences...

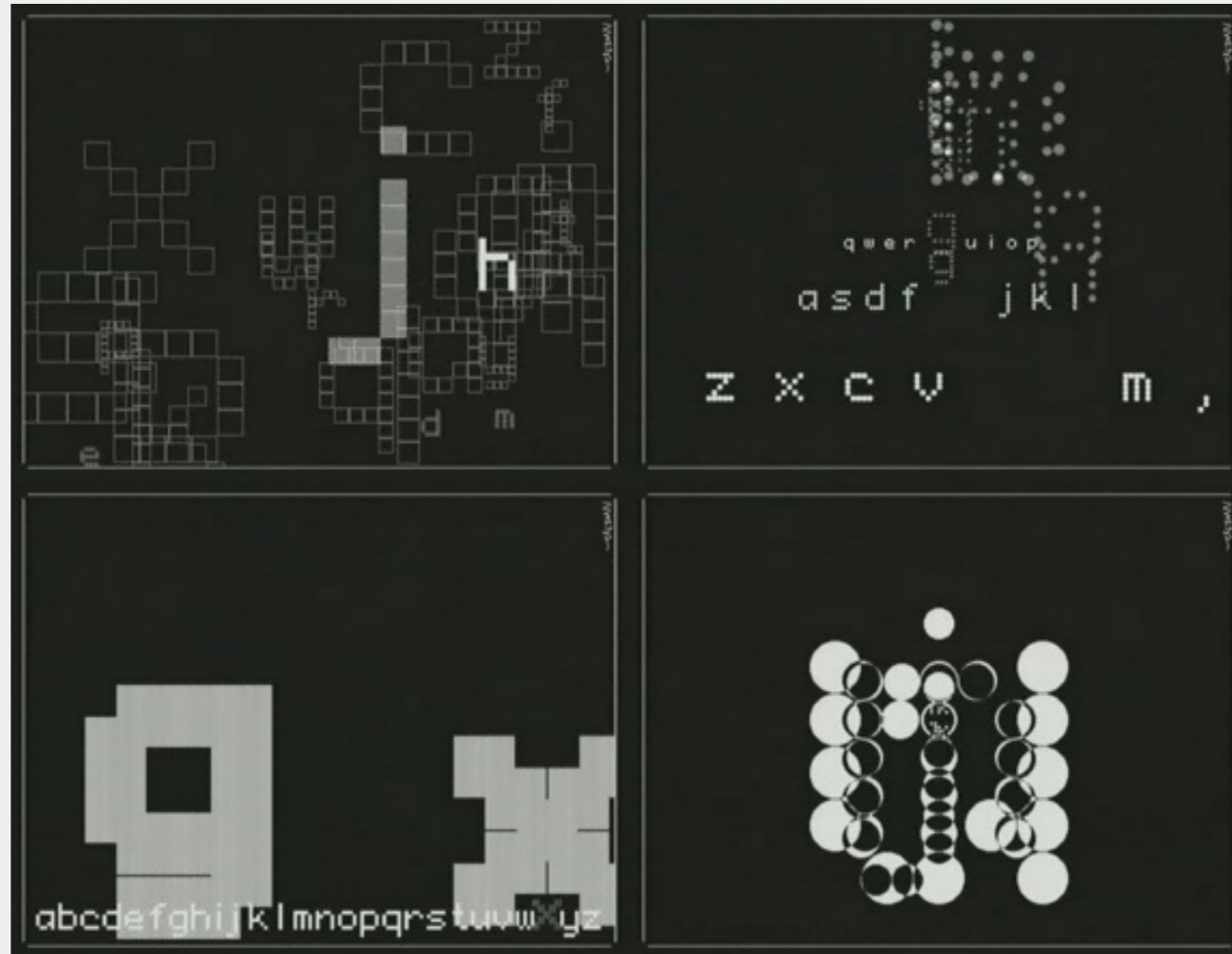
David Carson

Muriel Cooper



Information Landscape

John Maeda



Reactive Books

Discussion